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SPRING 1986 MEETING IN NEW YORK CITY

What better place for an LCSNA meeting could there be than a children's room in a major library? And so on April 26, 1986, the Lewis Carroll Society of North America held its spring meeting in the Central Children's Room of the New York Public Library's Donnell Library on West 53rd Street.

A few blocks from the library at the base of the sleek gray McGraw-Hill skyscraper a sizeable number of members enjoyed a delicious lunch at a restaurant appropriately called "The Beanstalk." After lunch about sixty members and guests assembled in the Donnell Library's Children's Room for our afternoon program. The President thanked the Donnell Library and its Children's Librarian Angeline Moscatt for the opportunity to hold our meeting in such a fine children's library. Our untiring and ever diligent Secretary, Maxine Schaefer, read the minutes from our meeting in Austin, Tex., last November, which were accepted as read.

With much spontaneous warmth we welcomed our first speaker, Stan Marx. For your Editor to have to explain who Stan Marx is and what he means to the Society would be a little like Franklin Pierce explaining to the American people who George Washington was. Stan, the first President of our Society and continuing guiding force, is now, in cooperation with Prof. Edward Guiliano, serving as general editor of the LCSNA's ambitious program to publish a scholarly edition of all of Charles Lutwidge Dodgson's pamphlets. In his talk Stan discussed the plan to publish the pamphlets in six volumes together with a seventh index volume over the next five years. The first volume to appear will contain pamphlets dealing with Oxford and is to be edited by Edward Wakeling. Dr. Francine Abeles will edit the mathematical pamphlets, Martin Gardner will edit the pamphlets on games and puzzles, Mr. Joseph Brabant will edit the pamphlet volume dealing with elections, Prof. Peter L. Heath will edit the logical and philosophical pamphlets, and Prof. Morton N. Cohen will edit the final pamphlet volume dealing with *Alice* and the theater. Already Mr. Wakeling has discovered some hitherto unknown pamphlets.

Our next speaker was Mr. Wes Schmidt-Stumpf of IBM's Systems Research Institute. His talk was far too narrowly described in our program announcement under the title "*Alice*, Carroll's Logic, and IBM Computers." Mr. Schmidt-Stumpf over the past ten years has taught numerous students in IBM's in-house educational program a sequence of Alice-based courses on computer science principles, human understanding, and, if I may use the phrase, the articulation of fundamental ideas. He discussed the group discussion format (often through a computer network) in which the classes are conducted, outlined the materials studied (the two *Alice* books, and works by Hollreith, Hofstadter, von Neumann, etc.) and aptly conveyed the intellectual stimulation that he and his students experienced in using Carroll's works as pivotal texts in the exploration of philosophic, semantic, and mathematical problems.

Our final speaker was Lou Bunin, artist, sculptor, puppeteer, and filmmaker. Born in Russia, Mr. Bunin studied art in Paris and worked with the great Mexican muralist Diego Rivera. In his introductory comments, Mr. Bunin explained how in the 1940s he became interested in the idea of using sculpture or puppets in films to represent creatures or figures playable only poorly at best by human actors. *Alice* was a case in point. Except for the cartoon versions of *Alice in Wonderland*, Carroll's fabulous animal characters had been played by human actors ineffectively masquerading as the Walrus, Griffin, etc. in the film versions of *Alice* up till that time. Assuming that appropriate casting is an essential part of creating an artistically successful film, Mr. Bunin devised a way to use self-standing puppets with moveable appendages which could be made to simulate action in stop-motion single frame photography and thereby solved the problem of unbelievable human actors.

At Victorine Studios in France in 1948 Mr. Bunin carried out his idea in a wonderful tour-de-force—an Alice film in which, after a brief but effective introduction to Carroll's life at Oxford, all of the characters in Alice's adventure are puppets except Alice played by the brilliant actress Carol Marsh. The film was scheduled for release in the U.S. at the same time as the Disney

Alice film and Disney, afraid of the possible competition, unsuccessfully tried to block the release of the Bunin film through a lawsuit. Disney's opposition, however, did make it impossible for Bunin to use the Technicolor process and forced him to rely on Ansco—a less satisfactory color film alternative. But all of this background faded as we turned down the lights and with rapt attention watched Mr. Bunin's film. At the conclusion of this brilliant piece of cinematic art, we all spontaneously gave Mr. Bunin a standing ovation for five minutes at least. In a moving afterword, Mr. Bunin spoke not out of bitterness against the Disney organization for their lawsuit, but rather about the joy he had experienced in creating the puppets and the film in which they will be remembered. We were privileged to hear a great artist talk about his work. (Mr. Bunin's film, by the way, is now available on VCR cassette from Monterey Home Video for \$39.95).

THE PRINTED PAGE:

An article by Prof. William A. Madden of the University of Minnesota entitled "Framing the *Alices*" appeared in *Publications of the Modern Language Association of America*, vol. 101, no. 3, May 1986. It is a thoughtful analysis of the three poems and one prose piece Carroll used to frame the beginnings and ends of the *Alice* books.

Adventures in Microland by Jerry Pournelle (BAEN Books, 1985, \$9.95) has on its cover the Cheshire Cat and the Red Queen on a chip inside the terminal while a larger person peers inside at them. Quotes from Carroll are sprinkled throughout the text.

An article on "Carroll's Camera" (the T. Ottewill registered double folding camera) by S.F. Spira appeared in *History of Photography*, July-Sept. 1984. This is the camera described in "Hiawatha's Photographing."

Tony Augarde devotes a chapter to Lewis Carroll in his book *The Oxford Guide to Word Games* (New York: Oxford University Press, 1984). \$12.95.

Byron Sewell's delightful collection of Alice paper dolls—a Tenniel model figure with 18 dresses dating from 1863 through 1955—was published in the March 25, 1986 edition of the New York newspaper the *Village Voice*, pp. 27-28, under the title "Alice Doesn't Wear This Anymore."

Reflections of Fantasy: The Mirror-Worlds of Carroll, Nabokov, and Pynchon by Beverly Lyon Clark (New York, Frankfurt/M., Berne: American University Studies: Series 4, English Language and Literature, vol. 32, 1986) is available from Peter Lang, Postfach 277, CH-3000 Bern 15, Switzerland for \$29.50.

S. Michelle Wiggins has illustrated *Through the Looking-Glass* in an edition as delightful as her 1983 *Alice's Adventures in Wonderland* (New York: Alfred A. Knopf, 1986). \$17.95.

In the Walt Disney Choose Your Own Adventure series, *Alice's Wonderland Adventure* with story adapted by Jim Razzi is available (New York, Bantam Books, 1985 for \$4.95). The reader makes choices from time to time of which path to follow, and each leads to a different story.

A guide to famous felines entitled *Great Cats* by J.C. Soares (New York, Bantam Books, 1981) describes Dinah and the Cheshire Cat. Paperback \$6.95.

In its Children's Classics series Crown Publishers reissued the 1922 *Alice's Adventures in Wonderland* with illustrations by Gwynedd M. Hudson (New York: Crown Publishers, 1985). \$6.95 at discount book stores.

A facsimile edition of *Alice's Adventures Underground* with a foreword by Mary Jean St. Clair, Alice's granddaughter, and an introduction by Russell Ash was released last year by Holt, Rinehart & Winston. A very nicely produced book at \$12.95.

The University of California Collector's Edition of the Barry Moser *Alice's Adventures in Wonderland*, listed at \$195, has recently been offered at various book outlets for \$49.50.

Barnes & Noble offers both Alice books in an edition illustrated by Mervyn Peake with the following description: "Rich in imaginative atmosphere, these two tales follow a cast of seedy and eccentric characters who act out their fantasies and fixations with wild theatricality." \$9.95.

In a petition for writ of certiorari in the October 1985 Term of the Supreme Court of the U.S., petitioner Ted Berkic quoted the White Knight's account of the name of his song in an argument to illustrate the chaos of copyright law.

In Tennessee a group of Christian fundamentalist families recently sued the local school board for allowing the use of Holt, Rinehart & Winston's basic reading series in the elementary school grades. The series contains literature selections supposedly tainted with "secular humanism" and material inciting rebellion in children. Lewis Carroll's "Mad Hatter's Tea Party" is condemned and so is Frank Baum's *The Wizard of Oz*.

The June 1986 issue of *Diversion* magazine contains an article by Rebecca Rice entitled "Oxford Summer School". There one can take a course "Alice—Before and After (Wonderland)."

Photographs from the Collection of the Gilman Paper Company by Pierre Apraxine with plates by Richard Benson (White Oak Press, \$2,500) is a luxurious 480-page folio volume issued to celebrate the company's centennial and document the wonderful collection assembled by curator Pierre Apraxine. One of the astonishingly high quality plates is Carroll's Alice Liddell as "The Beggar Maid."

John Huehnergath's illustrations of Alice and other wonderland characters appeared in the April 28, 1986 issue of the journal *Information Week*.

ShrinkLits (seventy of the world's towering classics cut down to size) by Maurice Sagoff, originally published in 1970, is now available in paperback from Workman Publishing Company of New York City.

"Through the Looking Glass" is a regular column in the *Wheat Sheaf* newsletter of the Kempe Society devoted to the stained glass artist Charles Eamer Kempe (1837-1907).

An article by Prof. Calvin R. Petersen of Utah State University entitled "Time and Stress: *Alice in Wonderland*" appeared in the *Journal of the History of Ideas*, vol. 46, no. 3, 1985.

SHOPPING GUIDE:

Alice's Shop has issued a new illustrated catalog of gifts and notecards. A copy may be obtained for \$2 U.S. currency from: Alice's Shop, 83 St. Aldate's, Oxford OX1 1RA, England.

Vogue Knitting Patterns offers three sweaters by Nicky Epstein (Little Vogue Dress Designs 1545)—White Rabbit as the herald, Alice, and the Mad Hatter.

Alice in Wonderland collector plates in a limited edition of Limoges porcelain are available from Cashes, P.O. Box 47, St. Patrick Street, Cork, Ireland. At \$20 each plus \$6.50 postage they are: #233601, Alice and White Rabbit; #233602, Mad Hatter's Tea Party; #233603, Alice meets Cheshire Cat; and #233604, Painting the Roses.

Holography is an advanced photographic technique utilizing laser light under severely restricted conditions which produces three dimensional images. The plates require carefully placed lighting for maximal effect. Lately it has been possible to photograph two images on the same plate to such an effect that only one is visible at a time. Using these laborious techniques, Light Fantastic Studios in London have made a Cheshire Cat image. As one shifts his gaze slightly the cat disappears and only a grin remains...to return the whole cat into view as one's eyes shift back again. this 30 x 40 cm "2 exposure reflection hologram" is available from Holos Gallery, 1792 Haight Street, San Francisco, CA 94117. Lighting suggestions and consultations included, \$460 plus shipping (and tax in CA). This has to be seen to be believed!

Suzanne Gibson and the Steiff Company have brought out a limited edition (3000 sets) of Alice and Friends: a vinyl 12-inch Alice, a 10-inch Rabbit, a 6-inch Dormouse, and an 11-inch Cheshire Cat. The set is available for \$250 from: Hobby Center Toys, 7856 Hill Avenue, Holland, Ohio 43428. Postage and handling \$3.00.

The Historic Providence Mint offers a series of porcelain plates with scenes from Irwin Allen's TV disaster painted by George Terp. Each plate is available at \$29.50 plus \$2.50 shipping. However, nowhere does the brochure tell how many plates there are in the series which would come once a month. 222 Harrison Street, P.O. Box 8, Providence, RI 02901-9990.

Alice-in-Wonderland ornaments designed by Gladys Boalt, who signed each ornament, and produced in upstate New York feature 18 Wonderland characters (from Alice, F1 for \$24, F12 Dutchess for \$38, and F18 Red Queen for \$24) and can be ordered from The Gazebo, 660 Madison Ave., New York, NY 10021.

The Disney Heroes & Villains porcelain figurines, including an Alice in Wonderland scene featuring Alice, Queen of Hearts, flamingo, and Cheshire Cat on a single base, is available in a **limited edition** of 24,750 sets from Grolier Enterprises, Sherman Turnpike, Danbury, CT 06816. Three other units are also offered at \$55 a set and do not appear to be available separately.

Spiegel's mail order catalog of the Collector's Guild, Ltd., includes the Dali Alice lithographs reduced from \$995 to \$495 plus \$14.95 postage, each (1625 Bathgate Ave., Bronx, NY 10457). See *KL* 22 for a warning about these items. Also in this catalog, Alice and Mad Hatter Toby mug miniatures are offered at \$9.95 plus \$2.95 postage, with purchase of any other item.

CARROLLIAN COMPUTING:

In the January 1986 issue of *MacUser* magazine, H. James published a version of "Jabberwocky" produced by MacSpell+, (the Macintosh computer's spelling correction program). Sample excerpt:

"Beware the jack, my son!
The Jaws that bite the claws that catch!
Beware the judge bird and shun
The frustrates bandit!"

The premiere issue of *CD-ROM Review* (October 1986) contains a six-page advertisement for Philips new Compact Disc Interactive illustrated by wonderland and *TLG* drawings.

ARTS, TRAVEL AND EXCHANGES:

Glen Tetley's ballet "Alice," set to David Del Tredici's Pulitzer Prize winning music, enjoyed a triumphant premiere with the National Ballet of Canada in Toronto on February 19, 1986. Kimberly Glasco danced the role of child Alice, with Rex Harrington as Carroll, Karen Kain as the adult Alice, Peter Ottmann as Reginald Hargreaves, David Roxander as Mock Turtle, and Donald Dawson as Gryphon. This ballet juxtaposition of wonderland childhood and adult worlds was also performed at the Met in New York, July 22-27.

"Alice in Blunderland," an allegorical drama on reflections of a nuclear age was presented at the Poughkeepsie Friends Meeting House on April 19 in Poughkeepsie, N.Y.

Composer, playwright, and puppeteer Joanne Forman of Taos, New Mexico, has produced a 45 minute show on Lewis Carroll involving puppets, a live actor, music, and slides. Ms. Forman enlists the aid of those classic puppets Punch and Judy in an exploration of Carroll's works, especially his photographic work. Ms. Forman welcomes hearing from anyone interested in Lewis Carroll and she is willing to arrange performances (address: Box 3181, Taos, NM 87571).

Kathryn Beaumont, the British born child actress who provided the voice of Alice in Walt Disney's 1951 animated film, now lives in Los Angeles and has done some promotional work for the Disney Studios on the revival of *Alice*, of course, and of *Peter Pan* in which she provided the voice for Wendy.

The Chameleon Gallery, 428 Seventh Avenue, Brooklyn, NY 11215, presented the juried exhibition "Curiouser and Curiouser!" from June 8 through July 13, 1986. Twenty-two paintings on Alician themes were shown.

IN THE STEPPE-TOES OF LEWIS CARROLL who left London 120 years ago next year to visit St. Petersburg, Moscow, Brussels, Paris, Berlin and Warsaw. Anyone interested in a 1987 follow-up trip of two weeks rather than LC's two months, but departing on the same day, July 12, please contact Kenn Oultram, Clatterwick Hall, Little Leigh, Northwich, Cheshire, England.

After several unsuccessful attempts to start a collector's swap column in the *KL*, a new collector's network approach is being set up outside the auspices of LCSNA. The network will provide a central collection point for lists of items wanted and items for sale. A copy of these lists and a list of all participants, including LCSNA non-members, will be made available in a timely fashion. Interested parties should send their lists and a large self-addressed stamped envelope to: Joel Birenbaum, 2486 Brunswick Circle, Woodbridge, IL 60517.

Our Fall 1986 meeting is scheduled for November 15 at the Boston Public Library. Program details forthcoming. At the general meeting we will vote on the LCSNA constitution revisions proposed in *KL* 22.

With thanks to our contributors, especially Earl Abbe, Alice Berkey, Joel Birenbaum, Hilda Bohem, Sandor Burstein, M.I. Hawks, Janet Jurist, L. Posner, Nancy Willard—and everyone else.

Erratum—*Lewis Carroll at Texas*, Carroll Studies No. 9 was incorrectly labeled No. 8.